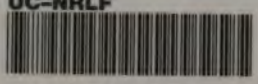

ART COURSE

CHICAGO PUBLIC SCHOOLS

MANUAL

SCOTT, FORESMAN AND COMPANY
CHICAGO - - - NEW YORK

ART COURSE

CHICAGO PUBLIC SCHOOLS

MANUAL

BOOKS FOUR, FIVE, SIX, SEVEN, EIGHT

PREPARED BY
EMMA MARCH
AND
LUCY S. SILKE
Department of Art, Chicago Elementary Schools

SCOTT, FORESMAN AND COMPANY
CHICAGO NEW YORK

CONTENTS

ART COURSE

CHICAGO PUBLIC SCHOOLS

I PURPOSE OF THE COURSE

THIS course was prepared in response to a need for reference material, in a form convenient for pupils' use, which should illustrate the Course of Study in Art in the Elementary Schools of Chicago, and aid in establishing a more definite Art standard within the schools. There are five books in the series, Four to Eight, inclusive. They contain reproductions of paintings, photographs, and drawings prepared especially for the course, illustrating the Art principles to be taught in each grade; and in addition to these, fine examples of the same principles and technique illustrated in the work of masters.

These illustrations are for the inspiration and guidance of pupils, to stimulate their imaginations through the language of Art, to awaken and strengthen perceptions of beauty, in line, form, and color, to explain processes, suggest suitable subjects and treatment of materials and furnish incentives to a practical use of the Art knowledge acquired through study and practice. The importance in creative work of a knowledge of form and color derived directly from the study of life and nature is emphasized by the introduction of designs in which nature and life forms are used as units, and of landscape and figure compositions in which appreciation of character in form and color is an essential element.

The material in each book bears directly upon the work of the grade, and is sufficiently varied to be adapted to the needs of different neighborhoods. The new points in each grade are illustrated as fully as space will permit; in subsequent grades the advance only is indicated.

The work in original design may be easily adapted to the materials and processes used in the construction work of the grade. The adaptation of a design to a particular material or process, such as basketry, needlework, woodwork, etc., is a shop problem and is therefore a matter of adjustment between the Art teacher and the teacher of the craft to which it is to be applied.

The printed matter on each page explains the purpose of the illustrations, and suggests a simple vocabulary for the use of pupils and teachers. The terms used are to be considered as part of the course.

The source and location of each work of Art are noted, whether in Museum or private Art Collection, whether loaned by artist, owner, or Art publication, in order that pupils may know something of the resources of their own country and locality in the way of incentives to further study. Pupils are encouraged, when passing to a higher grade, to take with them the books of the grades below, that they may have them to refer to when reviewing. The series when complete may form the nucleus of an Art Library, to be added to from time to time as the Art Education of the student progresses.

The cordial coöperation of the contributors, whose generosity and public spirit in responding to requests for permission to reproduce works of Art in their collections has made this publication possible, is called to the attention of pupils and teachers in the foreword.

II GENERAL PLAN OF THE BOOKS

THE illustrative material in each book may be grouped as follows:

1. Object Drawings: Drawings from Nature, from Life, and from Groups (still life).
2. Designs: (a) Arrangements in Borders, Surface Patterns, and Panels. (b) Lettering, Book Covers, etc.
3. Photographs from Life and from Nature.
4. Examples of Drawings from Nature and from Life, of Figure and Landscape Composition and of Applied Design, from Masters.

The pages in each book are intended to be studied according to subject, not necessarily in the order in which they appear. Pages may be grouped for reference in various ways, according to the needs of the class and the requirements of the subject. For example, in Book IV, when studying the page illustrating drawings from the figure (page 5) attention may also be directed to the examples of portraiture by a Master, page 14, and of the use of the figure in illustration, pages 12 and 13. The use of charcoal as a medium for the expression of form and of dark and light values is illustrated in the drawing of the orchard by Wm. Morris Hunt, on page 10, as well as in the drawing of the figure on page 5 and the birds on page 6. The drawings of the daisy on page 4 may be referred to when studying the daisy borders on page 17, to show the connection between the study of flowers by means of drawing and the use of flower units in design.

The principles of unity upon which structure, as well as ornament, depends are illustrated not only in the simple designs shown in each book, but also in the examples of fine construction and applied design in textiles, wood, metal, and clay.

Other ways of grouping the reference material given will suggest themselves to the teacher. Pages which are already familiar to pupils through study in one connection may be referred to again to illustrate new points, and the book of a lower grade may be used to advantage in reviewing subjects, principles, and applications.

1. OBJECT DRAWINGS

Drawings from life, from nature, and from groups: Flowers, Fruit, Trees, Landscapes, Figures, Birds, Animals, Pottery with fruits or vegetables. In color (chalk or water color), in charcoal, in brush and ink, and in pencil.

These drawings are to illustrate simple direct ways of handling the different mediums suggested, to show the possibilities of the medium when used by an expert, and to encourage pupils to perfect their own technique by using the medium in the same way. Both subject and handling increase in complexity from grade to grade, the aim being to arouse interest, stimulate observation, and encourage progress, in the expression of characteristic beauty in form and color.

In order to make room for fresh material in each grade, subjects and technique which have been sufficiently explained in one book are omitted from the next. In reviewing, teachers are expected to make use of the preceding book when necessary. For example, when drawing flowers in colored chalk, fifth grade pupils may refer to Book IV, page 2. When drawing flowers in water color,

seventh grade pupils may refer to Book VI, pages 3 and 4. When drawing groups and landscapes in water color, tree types, flowers, and figure pose in brush and ink, and charcoal group without background, eighth grade pupils may refer to Book VII, pages 3, 4, 5, 7, 12, and 14.

2. DESIGNS

(a) Units from Nature and from Life (Flowers, Fruit, Foliage, Birds, Animals, Figure); Geometric Units; Arrangements in Borders, Surface Patterns, Panels.

(b) Suggestions for Applied Design: Book Covers, Lettering, etc.

These drawings indicate the character of the units and arrangements recommended for the exercises in each grade, and illustrate the principles of composition which are to be made the basis of the work in design. They exemplify rhythm and subordination in simple as well as in complex arrangements, in color and in black and white, and in two or more tones.

Pupils in seventh and eighth grades may refer to Book VI for examples of nature units and of free brush work in design. These have been omitted from Books VII and VIII in order to make room for illustrations bearing more directly upon the advance work of the grade.

The alphabets suggested for use in designing book covers, book pages, etc., are the Roman capital and the Roman small letter, the originals of our best modern letter-forms. Variations of these letter-forms, illustrating the same basic principles of legibility and beauty, are given in the suggestions for book covers, initials, etc., in the different books.

3. PHOTOGRAPHS

Photographs from Life (Figures, Animals), and from Nature (Trees, Landscapes, Buildings), are introduced in the earlier books of the series (IV, V, and VI), to help pupils in imaging familiar types, and in associating distinctive character with distinctive form.

In addition to the photographs illustrating types of trees, animals, etc., examples of photographs expressly selected to show the use of simple tones are given in each book. "Mother and Child," on page 14 of Book IV, "Old Deerfield," on page 12 of Book V, and "The Tower," on page 20 of Book VI, are examples by masters in this medium.

4. REPRODUCTIONS FROM MASTERPIECES

(a) Flowers, Birds, Animals, Figure and Landscape Compositions.

(b) Applied Designs: Textiles, Basketry, Needlework, Wood, Metal, Leather, Clay.

Reproductions from masterpieces are introduced into this course for the express purpose of broadening and clarifying the Art knowledge of pupils and teachers, of establishing an appreciative attitude toward the best in Art expression and of furnishing inspiration for a higher standard of Art production in the community. The selections have been made in accordance with the best standards in modern Art criticism. They represent well-known artists and collections, and include reproductions of paintings and of charcoal, pencil, and brush drawings in tone and in color; also of applied designs in various materials appropriate for school projects. While both subject and treatment are those of a master, they are in every case such as may be easily understood by children.

III MATERIALS AND MEDIUMS

1. MATERIALS

THE course contemplates the use of the following materials: Manila Drawing Paper, Gray Chalk Paper, Charcoal Paper, Engine Paper (colored and black), Water Colors, Colored Chalk, Charcoal, Drawing Pencils, Kneaded Erasers, Fixatif.

Manila Drawing Paper is used for pencil, charcoal, water color and ink drawing in all grades, also for free cutting in the preparatory work in design. Sizes 6″x9″, 9″x12″, or 12″x18″ are used, according to the grade, and to the requirements of the exercise.

Gray Chalk Paper is a heavy rough paper, specially prepared for colored chalk drawing. It is furnished in the same assortment of sizes as the Manila paper.

Charcoal Paper, size 12″x18″, is recommended for advanced work in seventh and eighth grades.

Engine Paper is used for free cutting in the preparatory work in design, and is furnished in packages of assorted colors and black, size 5″x10″.

For **Water Color** Drawings, the **three-color box,** any standard make, is recommended. Black is sometimes added to this assortment for the work in design. **Large water color brushes** are advised.

A Special Assortment of **colored chalk** (No. 1 quality, School Crayons) is used. Each box contains six colors: Carmine, Indian Red, Yellow, Dark Blue, Light Blue, Dark Green.

Any standard make of **drawing pencil, charcoal, kneaded eraser,** and **fixatif** may be used.

2. MEDIUMS

1. **Charcoal** is preferred to pencil in the elementary grades for mass drawing in dark and light. Its responsiveness to the touch, requiring no pressure, and the ease with which impressions may be quickly recorded, make it an ideal medium for training in appreciation of mass forms and color values. Practice in using this medium will help pupils to form the habit of working synthetically; that is, of looking for essential characteristics first, expressing main proportions in mass, and developing details in the order of their importance.

Simple tones expressing the relative values of the colors in the object are recommended in the earlier grades for the sake of keeping the problems simple. As pupils advance through the grades, color values are expressed more in detail, but still kept simple. In the eighth grade light and shade is included in the study of values, but is not considered apart from color.

In the majority of the charcoal drawings from the object no background is required. Where the addition of a background simplifies the problem, as in the case of white flowers (pages 3 and 5 of Books V and VI and page 9 of Book VIII), a gray paper or cloth is placed behind the study to make the white masses stand out more distinctly. This background is represented in the drawing by a charcoal tone of the same value. The light masses of the flowers are then lifted out from this tone with the eraser, and the leaves, stems, etc., drawn into it with the charcoal. In the group drawing on page 5 of Book VIII and the portrait on page 10, backgrounds are included for the sake of the study of relative values, and to add a new interest to the composition, namely, that of a complete picture.

At least one fine example of charcoal handling by a master has been included in each book of the series.

2. **Water Color.** Free brush drawing in water color is recommended for training in color appreciation and in the use of a transparent color medium. The effect of brilliant fresh color in the examples given of brush drawing from nature is secured by mixing the colors in the brush and painting directly with a full brush into a thoroughly dampened paper.

The same method is used for painting other subjects suitable for color study but not illustrated in color in the books, such as figure posing, birds or animals, trees or landscapes out of doors.

Water color is also used for design in the three higher grades; color schemes made from nature (flowers, etc.), or from the examples of applied design in the books, are recommended for the introductory work. Examples of the use of one color and black, two tones of one color, or two or three related colors will be found in every book, to aid pupils in securing harmonious combinations. The colors are mixed in the pan and applied in a flat wash on a dampened paper, or the design is printed in color by means of a stencil and a stiff brush.

3. **Colored Chalk.** Colored chalk is recommended for object drawing and original illustration in the earlier grades, for training in color appreciation, and to give practice in the use of an opaque medium with which colors may be mixed on the paper. The chalk is held lightly and drawn back and forth over the paper without pressure. Variations of color are secured by drawing one color lightly over another without rubbing. Gray chalk paper is preferred for this medium, as the neutral tone of the paper helps to dilute the

color. The examples of flower drawing in colored chalk in Book IV show the method of handling this medium.

Figure posing, drawing from birds, animals, trees, or landscape are also suitable subjects for this medium.

4. **Brush and Ink.** Free brush drawing in ink is recommended for training in the power of rapid and direct expression of form in a medium limited to two dimensions. When used for memory and object drawing in these grades it continues and amplifies the training in the study of the silhouette, begun in the grades below by means of free paper tearing and cutting. By the elimination of color and tone problems, this method of expression helps pupils to concentrate their attention upon the essentials of form and proportion independent of color. Brush and ink are recommended for memory drawings of figures, birds, animals, trees, etc., as well as for the drawings from nature suggested in the books. The responsiveness of the brush helps to bring the hand under the control of the will.

The free brush work in design, which from the sixth grade up follows the free brush work from nature, utilizes the power gained in controlling form, in the cultivation of appreciation of rhythm and pattern in space relations.

The brush should be well charged with ink and held in an upright position at least three inches from the point, that the arm may move freely and the ink flow readily from the brush. Practice in using brush and ink will give pupils confidence in painting with water color.

5. **Pencil.** Pencil drawing is used in this course wherever accurate observation and expression of the details of form and structure are essential to progress. Drawing in pencil outline is a valuable way of concen-

trating attention upon characteristic growth, structure, and foreshortening in leaves, flowers, etc., preparatory to the use of nature forms in original design. It is also recommended in the higher grades for the study of structural details in handles, spouts, etc., in connection with group drawing, for advanced work in drawing from the figure or from animals, and for the drawing required in some of the projects in design.

6. **Paper and Scissors.** Free cutting of units in paper, either black or manila, is recommended in these grades for practice work in original design. Experience in arranging and spacing original units in accordance with definite principles of composition will help pupils to understand the importance of these principles and how to apply them in design.

In the earlier grades, black and manila paper or colored papers are used for cutting and pasting units in repeated patterns. In sixth, seventh, and eighth grades, the use of black and manila paper is continued in the introductory work in design, in making units and for practice in spacing, but not for repeated patterns.

IV METHODS

1. Methods in Object Drawing

In arranging studies, the age of the pupils, the time available for the lesson, and the medium to be employed should be considered. Suitable studies for the grade are illustrated on the pages devoted to object drawing. For the work from flowers, groups, etc., drawing paper similar to that furnished the pupils is placed behind the study, to assist the eye in locating the different parts of the objects and in placing them correctly with reference to each other; also in determining color values. When it is desired to add another tone to the study, as in the case of white flowers, or as in the advanced work from groups in the eighth grade, a gray background is substituted for the manila paper and the relative values of the colors in the objects and in the background are expressed in the drawing.

Sympathetic and intelligent guidance in studying the essentials of form, position, proportion, color and color values, with training in simple direct ways of rendering them, will insure growth in the power of observation and of graphic expression. The medium employed is determined by the nature of the subject and the needs of the class. The limitations as well as the advantages of each medium, with suggestions intended to guide teachers in their choice, are given elsewhere in this pamphlet.

Flowers, foliage, etc., are used for object drawing lessons, not only because of their intrinsic beauty, but also because they furnish a wide variety of themes for

use in design. Units derived from Nature forms are used in repeated patterns; pencil drawings in which details of form and structure have been carefully noted furnish suitable material for flower composition; also, color schemes from flowers may be used in design.

Birds and *animals,* interesting to children as forms of life, are also profitable subjects for object drawing in these grades. They may be studied in the schoolroom, at home or out of doors, and drawn directly from life; or they may be studied out of doors or in pictures and drawn from memory in class. The distinguishing characteristics of many familiar types are readily utilized in design, in the making of simple units for repeated patterns, and as subjects for composition in panels.

Trees are studied out of doors and drawn from nature or from memory. When studied in photographs or other pictures, memory drawing is recommended. Tree forms are used in illustration, in landscape composition; also in design, as units for repeated patterns or as subjects for composition in panels.

Landscapes, buildings, etc., are drawn from nature or from memory. In city schools where systematic study out of doors is not possible, memory drawing of interesting buildings or localities in the neighborhood is recommended; or in the higher grades, sketching of interesting buildings, roofs, towers, etc., from the window. Drawings from out of doors, from the window, and from memory may be used as the basis for original work in illustration and as material for original compositions.

Groups of pottery, or of fruit or vegetables with pottery, introduce the study of the perspective relation of objects to each other, and give examples of group com-

position. They should be placed enough below the level of the pupils' eyes to give opportunity for the study of the perspective relations. Not less than three groups are recommended for an ordinary schoolroom, arranged so that each pupil may have a good view of the composition he is expected to draw.

Drawing from the Figure. The charm and variety of form and color in the figures of children at work or at play make them always interesting and profitable subjects for object drawing in these grades. *Action* is shown in a drawing by the location or position of the various parts of the body, and *likeness* by characteristic form and proportion. When the figure is at rest, drawings are usually made directly from the pose, in charcoal or color. When the figure is actually in motion, as in games, or the pose is such as can be held only for a moment, the drawing is necessarily from memory. When posed in the schoolroom the model should be placed far enough away from the pupils to simplify details and to minimize the effects of foreshortening. Children will draw a figure suggesting a simple definite action in better proportion than one uninteresting or confused. Color, as well as action, helps to define form, and contrasts of color or of dark and light in hair, clothing, etc., will assist the eye in rendering form. For memory drawing, the use of brush and ink is recommended.

Practice in drawing the figure in brush and ink will give pupils confidence in drawing from the pose in water color.

2. Methods in Design

The exercises in original design suggested for these grades are based upon the principles so ably demon-

strated by Mr. Arthur W. Dow of Columbia University in his work with students; namely, that composition is the fundamental process in all the arts of expression, and that systematic training in original composition will develop latent powers of perception, appreciation, and judgment, and lead to the intelligent control of space and color relationships in Representation as well as in Design.

The method recommended for the preparatory work in design is free cutting and arrangement of units, in black and manila paper, or in colored paper of different values. The free cutting insures a simple treatment of the form and gives opportunity for study of the silhouette, an important element in the pattern. When a repeated pattern is to be made in paper, as many units as possible are cut at once from several thicknesses of paper. Practice in arranging and spacing these units in different ways upon paper of contrasting tone, illustrating some definite principle of composition, is given before pasting, for experience in creating patterns.

The principles of composition referred to (rhythm, subordination, etc.) are explained through study of the examples given in the Art Course Books. Pupils are encouraged to embody these principles in their original work through the free exercise of their own judgment in spacing and arrangement, within the limits of the problem assigned them.

Nature units are made preferably from nature or life forms which have been studied through drawing. They may be cut as suggested above, or drawn freely with brush and ink. Free brush drawing in ink or color of simple units in repeated patterns, is also recommended to develop the sense of rhythm in pattern and

to train hand and eye to accuracy in spacing. This is followed in the more advanced grades by stencil or wood block printing.

For *designs in squares, oblongs, etc.,* in which nature forms are not used, two papers of the required shape and of contrasting tones (as black and manila) are laid one over the other. The upper paper is divided geometrically by free cutting and the pattern secured by modifications in the contour of the parts. In the more advanced work a freehand drawing is made from the unit and the design developed in ink or color; or, a stencil or a wood block may be made from the drawing, and the designs printed in ink or color.

Flower and landscape compositions are drawn in outline from original sketches and developed in ink or color.

Lettering. Exercises in hand lettering afford opportunity for the application of principles of spacing and arrangement familiar to pupils through their work in design, and lead to an appreciation of the close relation that exists between the fine and the industrial arts.

The importance of memorizing the form and proportions of each letter must be borne in mind in practicing hand lettering from a fine original; the serifs also, which are the tool marks of the letter as originally formed, should be carefully studied.

A broad-nibbed quill or steel pen or a reed or stick sharpened to a chisel edge is recommended for hand lettering in these grades, in preference to either brush or charcoal, which are less exact. Teachers are referred to "Writing and Illuminating and Lettering," by Edward Johnston (Macmillan Co.) for the history and technique of the subject, and for suggestions in regard to penmaking, etc.

3. Methods in Memory Drawing

Memory drawing is recommended not only in recording observations and experiences at home and out of doors, but also as a valuable aid to the study of the form of objects in classroom exercises. Free brush drawing with ink is recommended for memory drawings of *birds, animals,* etc., from life, and of *figures actually in motion,* as in games. A pose suggesting a game or occupation, which can only be held for a moment or two, is suitable for a memory drawing.

Interesting *buildings* or *localities* in the neighborhood of the school are also suitable subjects for memory drawing. For these pencil or charcoal is recommended, or in the earlier grades, colored chalk.

4. Methods in Illustration

Original illustration in these grades is closely related to memory drawing and also to the work in composition and design. Drawings illustrating *individual* or *class experiences,* indoors or out of doors, are suitable in every grade. The natural aptitude of the younger children for this work shows in their instinctive use of the principles of good composition in telling their story. Beginning with the sixth grade, an effort is made to explain these principles through the study of *the principles of composition* in masterpieces, and to encourage pupils to apply these principles definitely in their original work. Subjects for original illustration will be found in the *activities of home and school life* and in the *literature* of the grade.

5. Methods in the Use of Masterpieces and Museums

The examples from Masters in these books have been selected for charm of composition, of technique, and of

subject. They should be used as a means of awakening appreciation of these qualities in a work of Art and of inspiring pupils to embody the essential principles of harmony in their own work. They are not intended for copying, but for study; to supply illustrative material by means of which teachers may make clear to pupils the meaning of the terms used in the Study Course, establish standards in the handling of different mediums, and show the application in a fine way of the principles of composition which govern both structure and ornament in a work of Art.

The heading at the top of each page, together with the title or description printed under each example, will help pupils to understand the reason why the picture or design has been selected for study, the medium used, and the place where the original may be found, and suggest an Art vocabulary suited to their needs. The illustrations from Masters may be used as the basis for language and history lessons, and in the study of different processes of reproduction and of different ways of applying the principles of Art construction to textiles, wood, metal, clay, etc. Pupils should be encouraged to visit Art exhibitions, Museums, and Libraries, to identify where possible the originals of the reproductions in their books, to learn their use and their history, and to discover for themselves other examples of the Art principles they are studying. Specific suggestions for the use of each illustration are given elsewhere in this pamphlet, in the section devoted to the description of the pages.

V DESCRIPTION OF PAGES

BOOK IV

Pages 2, 3, and 4

Drawings from Nature, in color, charcoal, and ink. These drawings indicate subjects and technique suitable for the grade and give examples of characteristic form and position in leaves and petals, details of growth in stems, color, and color values.

Page 2 gives two examples of colored chalk drawings: the Drooping Lily, fig. (a), and the Gaillardia, fig. (b), to show the use of this medium in color expression. Pupils' attention should be called to the handling of the chalk in these drawings and to the way the colors blend when drawn lightly one over the other without rubbing.

Page 3 shows the use of charcoal in expressing color values. In the Poppy, fig. (a), leaves and petals are of different colors, but are represented in the same tone, because they are of the same color value. In the Petunia, fig. (b), the dark and light colors are expressed by dark and light tones. The same method of expressing color values is used in the charcoal drawings on pages 5 and 6; and pupils may be referred to these pages also when studying charcoal technique.

Page 4 gives three examples of free brush drawing in ink: the Lady Slipper or Indian Moccasin, fig. (a); the Japanese Iris, fig. (b); and the Daisy, fig. (c). The characteristics of each specimen are well expressed in the silhouette. Attention should be called to the clear, firm edges of the drawing, and pupils should be

taught from the beginning how to secure similar results by correct position and brush handling. The same technique is illustrated in the drawings from life on pages 5 and 7.

Page 5

Drawings from the Figure. Fig. (a) is a drawing made directly from the pose, showing characteristic form, position, and dark and light tones of color. Fig. (b) is a drawing made from memory, an out-of-door subject. Fig. (c) suggests a pose which may have been drawn either from memory or from the pose. These drawings as well as the illustrations on pages 12 and 14 will be found helpful in making clear the importance of attention to form, color, and position in expressing character.

Pages 6, 7, and 8

Photographs and Drawings from Life and from Nature. The photographs on pages 6 and 8, in addition to suggesting suitable subjects for study, will be helpful to children whose out-of-door experiences are limited, in imaging the characteristic appearance of animals, trees, etc., the names of which have become familiar to them through the literature of the grade. The trees selected for the photographs on page 8 are typical in form and show a characteristic environment.

Page 6, figs. (a) and (b), gives two drawings of a Wren; fig. (c) a drawing of a Rooster; figs. (d), (e), and (f) show a Greyhound, an Airedale Terrier, and a Collie, in characteristic positions. Page 7 gives ink drawings of a Hen, fig. (a); a Pigeon, fig. (b); a Red Squirrel, fig. (c); and an Eagle, fig. (d).

The charcoal drawings on page 6 and the ink draw-

ings on page 7 illustrate the technique suited to the work of this grade.

Pages 9, 10, 11, and Fig. (b) on Page 13

Landscapes. These examples suggest suitable subjects for memory or out-of-door sketching, also the use of landscape in story illustration. Each picture with its title tells a definite story. All show characteristic features of country life and scenery. They will help the pupils to image the environment in which the action is supposed to have taken place, and to realize the necessity for a choice of definite subjects and pleasing arrangements in their original work.

Page 10 gives an example of charcoal technique for landscape illustration.

Pages 12, 13, 14, and 15

Pictures Illustrating Child Life. Page 12, and figs. (b) and (c) on page 13, give examples of different environments, showing the use of the figure in illustration.

Page 14 gives two fine examples of portraiture, showing the treatment of the figure in simple dark and light masses. Fig. (a), page 13, shows an interesting silhouette of large and small masses against sky and water.

Page 15 is introduced especially to familiarize pupils with a fine composition involving figures.

Pages 16, 17, 18, 19, and 20

Design. These pages illustrate the meaning of the terms used in teaching design, and suggest to the pupils ways of working out the problems assigned them.

Pages 16 and 17 show units from nature forms, and designs in which nature forms are used as repeats. In studying the units at the top of page 16, figs. (a) to (f) inclusive, attention should be called to the relative proportions of leaf and flower, flower and stem, etc. that is, to the principle of subordination which they exemplify. In figs. (d), (e), and (f) this principle is illustrated in the characteristic proportions of the forms used; in figs. (a), (b), and (c) and in the units in the repeated patterns on pages 16 and 17, stems have been shortened, turned, etc., and leaves and flowers modified, to make them conform to this decorative principle.

In studying the repeated patterns, attention should be called to the rhythmical arrangement of the units and to the dark and light pattern produced by the spacing and arrangement.

Fig. (i) on page 16 shows the use of one of the units, fig. (a), in a surface pattern. Figs. (a) and (b) on page 17 show two different units derived from the Daisy, a drawing of which appears on page 4.

Pages 18 and 19 show designs made by modifying squares, circles, oblongs, and triangles, also borders and surface patterns made with square and oblong units. They illustrate the principles of subordination and rhythm not only in the proportion of the units, but also in the spacing of the units in the repeated patterns.

Figs. (g) and (h) show a design in which the same pattern is used for two different dark and light arrangements, illustrating the importance of pattern in spacing. Fig. (i) shows a motive from fig. (c) used in a surface pattern. Other modifications will suggest themselves to the children after they have studied the designs on these pages. The examples of applied

design on pages 21, 22, and 23 may also be studied for suggestions.

Page 20 gives an alphabet and numerals in Roman capitals, and suggestions for the use of lettering and decorative patterns in simple book covers. In studying the alphabet for use in original work, the form and proportions of each letter are to be carefully noted, also the serifs which mark the beginnings and ends of the longer strokes. The letters used in the titles of the book covers, figs. (c), (d), and (e), are made with a wooden pen.

Pages 21, 22, and 23

Examples of Applied Design. These should be studied as examples of fine rhythm and pattern in design. The examples on page 21 are drawings from photographs. The examples on pages 22 and 23 have been selected especially to illustrate the application of design to various textiles. They show how texture influences pattern and how both pattern and texture are enriched by color.

BOOK V

Pages 2, 3, 4, and 5

Drawings from Nature, in color, charcoal, and ink. These drawings suggest subjects and technique suitable for the grade, and give examples of characteristic form, position, color and color values in leaves and petals, and of details of growth in stems, etc.

Page 2 gives two examples of free brush drawing in water color; the Tulip, fig. (a), and the Zinnia, fig. (b). Pupils' attention should be called to the simple direct handling of the brush in these drawings and to the way in which the colors have been mixed in the brush.

Page 3 shows the use of charcoal in expressing color values. In the drawing of the Crab apple, fig. (a), the dark and light colors of the leaves and fruit are expressed by the dark and light tones of charcoal. In the drawing of the Apple Blossoms, fig. (b), a gray background has been placed behind the flowers, thus making it a three-tone study.

Page 4 gives two examples of free brush drawing in ink; the Petunia, fig. (a), and the Cyclamen, fig. (b). The characteristics of each specimen are expressed in the silhouette. Attention should be called to the clear, firm edges of the drawing, and pupils should be taught how to secure similar results by correct brush handling.

On page 5 the examples of free brush drawing from trees illustrate the same technique. In the Pine, fig. (a), the Cottonwood, fig. (b), and the Lombardy Poplar, fig. (c), characteristic form and growth are expressed, and a study of these drawings will help pupils to concentrate on the important elements in their own work.

Pages 6 and 7

Animals, etc., from Life. The charcoal and ink drawings on page 6 illustrate subjects and technique suitable for drawings from life and from memory in this grade. In both mediums the characteristic form is expressed in the silhouette; in the charcoal drawings the different colors are expressed by charcoal tones. Fig. (b) on page 6 is a photograph suggesting the use of the camera in recording characteristic positions and familiar types. The photographs of the Deer on page 7 and of Old Deerfield on page 12 will suggest to the pupils subjects for out-of-door observation. The four illustrations on page 7 are full of sym-

pathy and understanding and will help to dignify the study of animal life and to cultivate appreciation. The illustrations on pages 11 and 15 may also be studied in connection with this page, as showing examples of animals in characteristic positions and environment.

Pages 8 and 9

Drawings from the Figure. Page 8 suggests poses suitable for the grade, also technique in charcoal and ink. Figs. (a) and (b) are drawings made directly from the pose, showing characteristic form, position, and dark and light tones of color. Fig. (c) is a brush drawing in ink which may have been made either directly from the pose or from memory of a pose or game.

In the portraits on page 9, the fine composition and simple treatment of dark and light masses emphasize the charm of character and proportion in the figures, and call attention to the importance of care in arrangement and of concentration upon essentials in a drawing.

Pages 10, 11, 12, 13, 14, and 15

Landscapes; from Paintings, from Photographs, and from Drawings. The illustrations on these pages show characteristic features of city and country scenery, interesting compositions in dark and light, and the use of figures and landscape in story illustration. Each picture with its title tells a definite story and suggests the intimate connection between the environment and the action in the story. On pages 13, 14, and 15 will be found examples of charcoal drawing, the technique of which will be easily understood by children and will suggest to them ways of handling the medium in their original work.

Pages 16, 17, 18, and 19

Design. Pages 16 and 17 show units derived from nature forms and designs in which nature units are used as repeats. In studying the units at the top of page 16, figs. (a) to (f) inclusive, attention should be called to the relative proportions of leaf, flower, stem, etc., and to the way in which they have been modified in accordance with the principle of subordination, at the same time retaining their characteristic form. This principle, also rhythm of line and continuity of pattern, are exemplified in the borders, etc., on pages 16 and 17. Fig. (i) on page 16 shows the use of a unit derived from the Cyclamen, a drawing of which appears on page 4. Figs. (g) and (h) suggest varying a design by reversing the dark and light spacing, to develop appreciation of the importance of rhythm and pattern in spacing. Fig. (c) on page 17 shows the use of one of the units from page 16 in a surface pattern. Figs. (d) and (e) on page 17 show arrangements of units in panels, illustrating the same principles as the borders and surface patterns.

Page 18 gives examples of designs in squares and oblongs, and the use of square and oblong units in repeated patterns. These show how pattern is secured by modifications in the contour of the dark and light spaces.

The examples of applied design on pages 20, 21, 22, and 23 may also be referred to for suggestions.

Page 19 repeats from Book IV the alphabet in Roman capitals and gives suggestions for the use of lettering and decorative patterns and panels in simple book covers. In studying the alphabet for use in original work, the form and proportions of each letter are to

be carefully noted, also the serifs which mark the beginning and end of the longer strokes. The letters in the title of the book cover, fig. (c), are made with a wooden pen; in fig. (d) with charcoal.

Pages 20, 21, 22, and 23

Examples of Applied Design. These pages show the use of design in weaving, needlework, and basketry. They have been selected not only for fineness of design but also to illustrate the relation between texture, color, and pattern and to show how the one may enrich the other. They should be studied in connection with pages 16, 17, 18, and 19, as fine examples of rhythm and pattern and of color harmony in design.

BOOK VI

Pages 3, 4, 5, 10, and 18. Fig. (a) on Page 6

Drawings from Nature. These pages suggest subjects suitable for the grade and give examples of characteristic form, foreshortening and growth in flowers, foliage, etc., and of technique in charcoal, brush and ink, and water color.

The Gentian on page 3 is a fine example by a Master of characteristic form and nature coloring in simple flat masses.

Page 4 gives two examples of free brush drawing in water color; the Iris, fig. (a), and the Hyacinth, fig. (b). Pupils' attention should be called to the simple, direct handling of the brush in these drawings and to the way in which the colors have been mixed in the brush.

Pages 5 and 18 and fig. (a) on page 6, give examples of charcoal drawing from nature. In the Iris, fig. (a), page 5, the dark and light colors of flowers and leaves

are expressed by dark and light tones. In the Geranium on page 6, the different colors, being of the same value, are represented by similar tones. In the Peony, fig. (b), a gray background has been placed behind the flowers, thus making it a three-tone study. Page 18 shows a drawing of a group of Willow trees, the characteristic growth expressed in well-studied dark and light masses and with simple direct handling of the charcoal. Other charcoal drawings of trees may be found in the landscape by William Morris Hunt on page 22.

Page 10 gives two examples of free brush drawing in ink; the Nasturtium, fig. (a), and the Blueberry, fig. (b). The characteristics of each plant are expressed in the silhouette. The subjects have been selected especially for their interesting detail of form, with a view to using them in design.

Pages 6 and 7

Drawings from Objects. These pages show the use of charcoal in representing pottery and nature forms in simple tones, indicating the value of each color. The effects of foreshortening and of group composition upon the appearance of objects should be studied in these examples. Page 7 shows an interesting arrangement of objects in different colors and values.

Pages 8 and 9

Drawings from Life. Page 8 shows animals drawn from life at Lincoln Park Zoo. These drawings suggest the wider field which the study of animals may take when children are old enough to go about with a sketchbook and work independently. Page 9 is a memory drawing, a fine example of the use of brush and ink, by a Master.

Pages 11 and 12

Design. Nature Units in Borders and Surface Patterns. Page 11 gives examples of free brush drawing. Figs. (a), (b), (f), and (g) show the use of units derived directly from nature; figs. (c), (d), and (e) show an imaginative treatment of nature forms from memory. The units in figs. (b) and (f) are from the Blueberry, a drawing of which appears on page 10. In studying the units at the top of page 12, figs. (a) to (f) inclusive, attention should be called to the relative proportion of leaf and flower, etc., and to the way in which both proportion and contour have been modified to make them conform to the principles of rhythm and subordination, at the same time preserving their essential character. In the borders and surface patterns on page 12, figs. (g), (h), (i), and (j), the decorative principles referred to above are illustrated in the arrangement of the units and in the distribution of dark and light spaces in the pattern. Figs. (g) and (j) show the use of two of the units in repeated patterns. Pages 24, 25, 26, and 28 may also be referred to for suggestions.

Pages 13 and 14

Design. These pages give examples of designs in squares and circles, and of the use of rectangular and circular units in borders and surface patterns. They show how pattern is secured by modifications in the contour of the dark and light spaces. Fig. (f) on page 13 and fig. (c) on page 14 show the use of two of the units in repeated patterns. Fig. (h) on page 13 introduces a new problem, i. e., the use of three tones in design.

In the borders and surface patterns units have been modified when necessary to improve the rhythm and continuity of the pattern. Pupils may also be referred to pages 24, 25, 26, and 28 for suggestions.

Page 15

Suggestions for Applied Design. This page gives an alphabet in Roman capitals and suggests the use of lettering and decorative compositions in the making of book covers, calendars, etc. In studying the alphabet for use in original work, the form and proportions of each letter are to be carefully noted, also the serifs which mark the beginning and end of the longer strokes. The letters in the title of the book cover, fig. (d), and in the calendar, fig. (b), are made with a broad-nibbed pen. The letters in the book cover, fig. (a), are made with charcoal and in fig. (c) with a brush.

Page 16

Drawings from the Figure. The drawings on this page show positions of the figure suitable for object drawing in this grade and suggestive of the possible use of the figure in story illustration. Figs. (a), (b), and (c) are quick sketches from memory, from out-of-door observation or from poses held for only a brief period of time. In the drawings from the pose, figs. (d), (e), (f), and (g), charcoal has been used to give opportunity for expressing color values.

Page 17

Landscape with Figures. This page gives a fine example of composition in dark and light tones and of the use of the figure in story illustration.

Pages 19, 20, 21, 22, and 23

Landscape Illustration. Pages 19 and 20 suggest a method of studying the principles of composition, preparatory to original work. Page 19 shows a way of studying the details of composition in a fine landscape. Page 20 shows a number of compositions of roofs, towers, etc., selected from a photograph. By the use of an adjustable finder pupils may identify each of the smaller compositions on these pages, figs. (b), (c), (d), (e), and (f), which have been taken from the larger picture, fig. (a). They may then sketch similar subjects from the window or from out of doors, and use the finder in making selections from them. The same method may be applied in studying the landscapes on pages 21, 22, and 23.

The landscapes on pages 21, 22, and 23 show the importance of the application of the principles of composition in the making of a picture. In each picture, principal and subordinate masses are so arranged as to tell clearly the story indicated by the title, and the dark and light masses are so distributed as to form patterns which will be readily seen by children. Page 22 has been selected especially for the play of pattern through the trees, and for the directness, simplicity, and character in the charcoal technique.

Pages 24, 25, 26, and 28

Examples of Applied Design. These pages show the application of design to different materials. They have been selected not only for beauty of design, but also to illustrate the relation between color, texture, and pattern, and to show how the one may enrich the other. They should be studied in connection with pages 12,

13, and 14, as fine examples of subordination and rhythm in pattern, of color harmony and distribution of color in design.

Page 27

Examples of Clay Modeling. The illustrations on this page show the use of the principles of composition in exercises in a plastic medium. Figs. (a), (b), and (c) show the use of geometric design in the making of tiles; fig. (d) shows a nature subject arranged as a decorative panel; fig. (e) shows how clay may be used in original illustration.

BOOK VII

Pages 4 and 5

Drawings from Groups. The examples given show the use of charcoal and color in the representation of pottery and nature forms in simple tones. They suggest subjects suitable for the grade, illustrating the principles of perspective and group composition and a characteristic rendering of details of color and structure.

Pages 6 and 7

Drawings from Nature. These drawings suggest subjects suitable for the grade and give examples of characteristic form, foreshortening, and growth in flowers, foliage, etc., and of technique in charcoal, pencil, and ink. In the drawing of the Canterbury Bells, fig. (a) on page 6, the color values are expressed by tones of charcoal. In the drawing of the Morning Glory, fig. (b), pencil is used, to concentrate attention upon the study of detail and structure. Both these examples suggest the advance the nature drawings in this grade should show over those in the grades below. On page

7, the Fuchsia, fig. (a), the Apple Blossom, fig. (e), and the Checkerberry, fig. (f), suggest suitable subjects for free brush drawing in this grade. The characteristics of each plant, including details of growth and position, are expressed in the silhouette. Figs. (b), (c), and (d) suggest a way of studying selected details with a view to making use of them in design.

Page 8

Design. Flower Compositions. The examples on this page suggest subjects and arrangements suitable for original compositions. Pupils who have acquired some appreciation of rhythm and pattern in the making of units and repeated patterns will recognize the necessity for applying the same principles in the selection and arrangement of flower forms in a decorative panel. Figs. (d) and (e) show a line pattern and a dark and light pattern from the same study; figs. (f) and (g) suggest reversing the distribution of dark and light in a composition to develop appreciation of space relations. Figs. (a), (b), and (c) show three variations of the same line pattern. The examples of flower panels in color on page 26 may be studied in connection with this page, also the flower panels in the book covers on page 21.

Page 9

Design. The borders on this page illustrate the principles of rhythm and subordination. Figs. (f) and (g) suggest a method of varying a design by varying the distribution of dark and light tones. Figs. (a) and (c) show the use of three values. Pages 24, 25, and 27 may also be referred to for examples of nature units in applied design.

Pages 10 and 11

Design. These pages give examples of designs in squares and oblongs and of borders and surface designs showing how pattern is secured by modifications in the contour of the dark and light spaces. In the surface patterns on page 10, figs. (e) and (f), rhythm and continuity of pattern, both in the dark and in the light spaces, are secured by skillful arrangement and spacing of the units. In the borders on page 11, figs. (d) and (e), the units themselves have been modified to make the pattern conform to these principles. The applied designs on pages 24, 25, 27, and 28 may also be referred to for examples of the use of geometric motives in applied design.

Pages 12 and 13

Drawings and Paintings from the Figure. Fig. (a) on page 12 is a quick sketch in brush and ink from memory. Charcoal has been used for the drawings from the pose, figs. (b) and (c), to give opportunity for the expression of color values. The examples on page 13 show interesting grouping and environment in figure compositions and suggest the use of the figure in story illustration.

Pages 14 and 15

Drawings from Nature and from Masterpieces. Page 14 gives examples of simple direct characterization of tree types in different mediums: The Pine, fig. (a); the Birches, fig. (b); the Fir, fig. (c). In these drawings the differences in the branching of each type are indicated, also the grouping of its foliage masses, each medium being used in a characteristic way. Page 15

shows the use of free brush drawing in the study of landscape masses. Figs. (a) and (b) suggest the application of this method in out-of-door sketches; figs. (c) and (d), in the study of two compositions by Corot. Any of the landscapes from nature on pages 16, 17, 18, 19, and 20 may be studied in this way, to cultivate appreciation of the essential structure in a composition and to give power in original illustration.

Pages 3, 16, 17, 18, 19, and 20

Examples of Landscape Composition. The landscapes on these pages have been selected especially for charm and simplicity of subject and treatment. They should be studied for color, for composition and for story, and to make clear to pupils how the principles of composition are used in story illustration. The illustrations on page 19 and fig. (a) on page 16 will be helpful as examples of charcoal technique. Pages 17, 19, and 20 give examples of buildings interestingly grouped, and of roof lines which make interesting patterns against the sky, suitable for window sketching. By the use of an adjustable finder portions of any of the pictures on these pages may be selected and enlarged, to give opportunity for definite study of the principles of landscape composition, introductory to original illustration or to out-of-door or window sketching.

Page 21

Suggestions for Applied Design. This page gives an alphabet in small roman lettering, also an example fig. (c), of the use of this lettering in a book page. Figs. (a) and (b) suggest suitable arrangements of panels, titles, etc., in book covers.

Pages 22 and 23

Examples of Design in Handwork. These pages give examples of the application of the principles of composition to designs in wood, metal, leather, and clay. They show that design is a matter of structure as well as of ornament, and that structure, function, and material determine the character and the amount of the ornament used.

Pages 24, 25, 26, 27, and 28

Examples of Applied Design. These pages show the application of design to different materials. They should be studied in connection with pages 8, 9, 10, and 11 as fine examples of spacing, proportion, and rhythm; of color harmony; and of distribution of color and of dark and light in design; and to illustrate the relation of texture, color, and pattern in design.

BOOK VIII

Pages 4, 7, 8, and 9

Drawings from Nature. These drawings show the use of water color, charcoal, and pencil in expressing characteristic form, color, growth, and foreshortening in flowers, foliage, etc. In the drawing of the Petunias on page 4, details of color and of color value are more fully expressed than in the examples given in preceding books of the series, indicating closer study and more accurate characterization of color in free brush drawing. Pencil outline is used for the drawings of the Wild Rose on page 7, to secure more definite study of characteristic growth, foreshortening, etc. Figs. (b) to (i) inclusive, suggest the study of selected details for use in design. In the drawing of the Lily on page 8

and of the Snowballs on page 9, dark and light tones are expressed more in detail than in the examples given in preceding books of the series, indicating more accurate characterization of color values. In the drawing of the Snowballs a gray background has been placed behind the flowers, thus adding another tone to the study.

Pages 5 and 6

Drawings from Groups. The examples given illustrate group compositions suitable to the grade. They show the use of charcoal and of pencil in representing pottery and nature forms in mass and in outline, and suggest characteristic rendering of details of form and color in these mediums. In the drawing on page 5, the dark and light tones are expressed more in detail than in the preceding books of the series, indicating more accurate characterization of color values. The relation of the colors in the objects to those in the background are also included in the study. Figs. (a), (b), (c), (d), (e), and (f) on page 6 suggest a way of studying details of structure in pottery.

Page 10

Drawings from the Figure. The drawings on this page suggest suitable poses for the grade, and characteristic handling of charcoal and pencil in expressing form and color values. In the half length drawing, fig. (a), the color values in the figure and in the background and their relation to each other, are included in the study. Simplicity in the treatment of masses emphasizes the essential characteristics of each figure.

Page 11

Drawings from Nature. These drawings show the use of charcoal and pencil in the characterization of

both trees and environment. The experience which pupils have had in the preceding grade in selecting compositions with a finder from landscape pictures will help them in the selection of landscape subjects out of doors.

Pages 12 and 20

Studies and Compositions from Buildings. The illustrations on page 12 give examples of subjects suitable for out-of-door sketching, window sketching, and drawings of doorways, interiors, etc. Page 20 suggests the use of out of door sketches in original composition, the principles involved being the same as those involved in flower composition in panels (page 19). Figs. (b) and (c) show two compositions from the same landscape, one in line and one in dark and light. Figs. (c), (d), and (e) show three different distributions of dark and light in the same composition, suggesting a valuable method of developing appreciation of pattern in a composition. Fig. (a) shows a composition in three values.

Pages 13, 14, and 15

Examples of Landscape and Figure Composition. These pages illustrate the close relation between subject and composition in a fine picture. They should be studied for the thought they express, and as examples of the masterly use of line and of dark and light masses in landscape and figure composition. Pages 13 and 14 show characteristic patterns formed by tree masses silhouetted against the sky; page 15 shows a group of figures making an interesting pattern against buildings in the background.

Pages 3, 16, 17, and 18

Design. The designs on these pages show arrangements in line and in dark and light, with both geometric and nature motives. Figs. (b) and (c) on page 16 show two variations of a design in a square. Figs. (d), (e), (f), and (g) show four variations of a design in an oblong, and suggest a valuable method of developing appreciation of rhythm and proportion in spacing. Fig. (a) shows the use of a geometric unit in a border. On page 17, figs. (a), (b), and (c), designs made by arranging nature motives in geometric shapes are shown. Figs. (d), (e), and (f) show the use of nature motives, principal and subordinate, in borders; fig. (e) suggests a suitable adaptation of a unit to the space formed by the corner. Fig. (d) on page 18 shows an alternate unit formed between the geometric units in a surface pattern. The examples on page 3 suggest the use of color in design, in two and three values. Fig. (a) shows a color scheme from nature, modified so as to secure a color harmony; fig. (b) shows two tones of one color; figs. (c) and (d) show the use of two colors with black. Pages 22, 23, 24, 25, 27, and 28 may also be referred to for examples of the use of nature and geometric motives in applied design.

Page 19

Design: Flower Composition in Panels. The examples on this page suggest subjects and arrangements suitable for original compositions. They illustrate the principles of design upon which the original work is to be based. Figs. (d) and (e) show a line pattern and a dark and light pattern from the same study. Figs. (a), (b), and (f) show the use of two and three tones.

The flower panel in color on page 26 may be referred to in connection with this page, also page 26 of the Seventh Year Book.

Page 21

Suggestions for Applied Design. This page gives examples of letters suitable for headings, book titles, etc., in printing, needlework, or other handwork requiring initials. Figs. (b) and (c) suggest arrangements of lettering and decorative panels, in book covers and book pages.

Pages 22, 23, 24, 25, 26, 27, and 28

Examples of Applied Design. These pages illustrate the close relation that exists between structure and ornament in a work of art, and between color, texture, and pattern in applied design. They should be studied in connection with pages 3, 16, 17, 18, and 19, as fine examples of rhythm and proportion in spacing, of color harmony, and of distribution of color and of dark and light in design. Page 26 suggests a method of studying color composition and of selecting color schemes for use in original work.